

BOSTON

MUSICAL VISITOR,

Devoted to Vocal and Instrumental Music, and Published by
A MUSICAL ASSOCIATION.

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NO. 14.

TERMS TO VOLUME III.

ONE DOLLAR A YEAR, for twenty-four numbers, to single subscribers.

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MUSICAL VISITOR.

The Closing Year.

The soft breeze of Spring has long since passed. The opening buds and flowers shed forth their fragrance until the Summer came with all the varieties of vegetation. Fall ripened the harvest, giving seed to the sower and bread to the eater—loaded the trees with fruit and filled our basket and store with plenty. Cold, snowy, frosty, icy winter has come at last, and has thrown his icy bands across the lakes, rivers and brooks, and has spread the earth with a more beautiful carpeting—the snow—so white, so bright, so cold, so soft and pure.

The closing year and time, stand up and say, that in their face we see an emblem of our end—DEATH. How many good things have we done the past year to console us; How many trespasses have we committed? The good done is only duty performed,—at best a debt paid. The evil is obligation and duty violated, and debt incurred. Let us apply for pardon for the past, and grace for time to come, to Him whose eye has watched over us, whose hand has protected us, and whose bounty has supplied our every necessary want. The Father of our spirits, the God of all grace, Thee we adore, the Creator of all things, and the Giver of every good gift. renew and sanctify us for the sake of Him whom thou lovest, and who has died for us.

Some say that the winter is dreary, but it should not so be regarded. It is usually a healthy season, and affords an opportunity to visit friends. It drives us in to our firesides indeed, but there we open the pages of wisdom, science and news, and really get out into the world. The young people far and near, collect in schools, and find time for recreation. The friends of Zion improve the long evenings to call the people together to hear the joyful sound. The winter is the Lord's harvest time, when by shedding down the influences of his spirit, he causes the moral desert to bud and blossom as the rose.

With these remarks we bid the old year adieu!—not forever, for we shall meet it again in review. Many kind friends will read these remarks, whose acquaintance we must defer until we with them review the scenes of the old year. May we all safely arrive at the port of everlasting rest.

"Jerusalem, my happy home,
Name ever dear to me."

Good-bye old year.

GEO. D. DUNKLEE, Agent for Deckertown. For the last amount sent, we shall send Mr. Dunklee 5 copies, commencing with No. 12 of the present volume, and ending with No. 11, Vol. 4. His subscription for 2 copies, also Mr. Myers', will be good for all the numbers of Vol. 3, so that to Mr. D. we shall send six copies until the 24th number of Vol. 3. Mr. M.'s will also be sent until the end of this volume. Other subscribers may learn from these hints, that we shall in all cases, send 24 numbers to one subscription, so that if we are two years in getting them out, they will continue to come, until we have sent all.

R. H. WILLIAMS. We send by mail to our friend Williams, 8 Revival Hymns and 1 David's Harp; also some extra Visitors. Will he please say to the members of the Institution from us, that we shall be happy to send them ten or more copies of the Visitor, or even a less number. We can send six copies for \$5. The lessons, instructions, music and reading matter, will the present winter, we trust, be such as they will be glad to have.

He will please accept our thanks for his last music and hymns sent. If he cannot obtain a Vocal School, we can send one by mail to the P. M. for him, of whom he can get it.

LAND OF OUR FATHERS, A GLEE, in the present number, is from the Boston Glee Book, a very popular work. This will enable teachers of Music, who use the Visitor in their schools, to introduce a glee, and thus make an agreeable change.

MUSICAL VISITOR IN INDIA AND THE SANDWICH ISLANDS. We received a few days since, two subscriptions, one for Ahmecauggur, South India, the other for the Sandwich Islands. To these places, a budget of Visitors of back numbers, were also sent, and we hope they may be useful to our brethren, who are teaching those benighted minds.

WEATHER. The weather on the whole has been quite unpleasant the past month with us. Two feet of snow at least, have already fallen, and it being rather warm than otherwise, our streets have been in a most wretched state, full of sloughs and ponds.

Mr. OLIVER DITSON, corner of Washington and School streets, has on sale the following works: The Boston Glee Book, by Messrs. Mason and Webb; The Boston Academy's Collection of Chorusses; Mason's Book of Chants; Carmina Sacra, or Boston Collection of Church Music; Boston Anthem Book; Gentlemen's Glee Book.

An old divine has said in a sermon, that "Prayer shall cease, and preaching shall cease, but praising of God shall never cease, neither in this world nor in that which is to come."

OBITUARY.

MR. S. L. GORDON, of Portsmouth, N. H., is no more! Members of the Convention of previous years, and many other friends, will remember Mr. Gordon now to breathe a sigh. His stature, in height, was rather more than that of the majority of men, though in other respects, quite slender; complexion dark. His countenance always appeared bright, and bespoke generous soul within, and his general appearance was always that of a gentleman. For several years he has successfully taught music in Portsmouth, N. H., Vocal and Instrumental. When in the city, he usually called at our office. Only about three weeks ago, (now 9th of Dec.) he spent an hour in the same manner. He seemed to have a deep, rattling, cough,

which excited a particular enquiry in regard to his health. He replied that it was nothing alarming, as he was subject to a cough, his lungs being naturally weak. We parted at the door of the office, and bid him 'good day,' as he went down the stairs, which was responded to in the usual lively tone, 'good day.'

And is friend Gordon no more! O Death, what hast thou done! A wife and five children, mourn the loss of an affectionate husband and father.

May this item of intelligence be a note of warning to all the musical profession, to be ready to meet that messenger, who is an unwelcome visitor, except to those whose peace is made with God—DEATH.

Mr. Gordon did considerable towards introducing music into the schools, taught juvenile and adult classes, gave lessons on the piano, and was truly interested in the cause of temperance. At our last interview, he had some idea of changing his residence, and of going west. But the thread of life is severed, and his course is finished.

DEATH. We have just heard also, from the mouth of the surviving husband, of the death of Mrs. Mary Ann Whitney, wife of Mr. David Whitney, Natick, Mass. She lingered 13 hours after she was struck with death, in excruciating distress. A husband and five children are left to mourn their loss. She was a member of the Congregational church of that place, and has left a consoling evidence that the pains and distresses of the present life, are exchanged for the world of the blessed—the haven of rest—the mansion of light—the home and presence of God!

Mr. Whitney, being a member of the musical fraternity, we have thought it proper to notice this bereavement of Providence.

SICKNESS. Mr. Edw. R. Johnston, just after the Convention, had just time to return to Philadelphia, and make arrangements for a large musical business, before being laid aside on a sick bed in Boston, where he was confined in almost the same position, for more than twenty days. Providence, however, gave restoring mercies, so that he has now resumed his labors.

Literary.

DARTMOUTH COLLEGE. From a recent catalogue, it appears that the whole number of students is 278, or 70 medical, and 208 undergraduates.

A COMPLETE DESCRIPTIVE GAZETEER OF THE UNITED STATES OF AMERICA—containing a particular description of the States, Territories, Counties, Districts, Parishes, Cities Towns and Villages, Mountains, Rivers, Lakes Canals, and Railroads, with an abstract of the census and statistics for 1840, exhibiting a complete view of the Agricultural, Commercial, Manufacturing and Literary condition and resources of the country. By Daniel Haskel, A. M., late President of the University of Vermont; and J. Calvin Smith, geographer, author of a new map of the United States, &c. New York—published by Sherman & Smith, 122 Broadway.

Such is the title page of this new and interesting work. It is printed in the large size octavo form, on

brevier type, close matter of two columns on a page, and contains 752 pages. The authors have contrived in the preparation of the work, by the use of a number of abbreviations, which are easily understood, to condense the matter nearly one third, or in other words, the work would make about 1000 of the same sized pages of matter, if written out in full. Thus it will be seen that it contains a great mass of information, which in kind, is highly important, useful and interesting to every man worthy the name of an 'American.' The first 12 pages are filled with particular statistical condensed information, relating to the improvements and internal condition of the States and Territories--Rivers, Lakes, Railroads, &c. Also valuable tables of imports, and exports to foreign countries; of our naval and military power, and means of defence; Religious denominations and communicants--Schools and Literary Institutions; Power of the principal United States officers, and form of government, with important and stirring items of history. Then commences the main body of the work, with the States, towns, &c, alphabetically arranged. By reference to and comparison with the old Gazetteer, we find this greatly enriched by the very many items of interest and importance which were obtained by the last census. The authors have been exceedingly happy in collecting all such matters of general and particular information, under the heads of towns, &c, as might be desired by editors, merchants, mechanics, travelers, farmers and families generally. Every Postmaster will of course supply himself with one for reference and other uses. All the States, cities and principal towns are considered in a somewhat lengthy manner, embracing answers to almost every possible enquiry. Every town in the United States has its place, and is duly noticed. This is certainly a very useful book, and we can most heartily recommend it to all who may wish to obtain a large amount of information at a very reasonable price--\$3 per copy. Mr. C. D. Wood is the agent for this city.

THE ENQUIRER, No. 3, Vol. 1, containing correspondence and discussion between Dr. T. Hun, and E. C. Delavan, relative to Dr. Sewall's drawings of the human stomach, and the doctrine they teach, &c., with an appendix for December, has come to hand, and is richly laden with matter touching the question of moderate drinking. To use a common phrase we should think that Dr. Hun was "pretty well used up." The mass of testimony contained in this number in favor of Dr. Sewall's plates, and against moderate drinking, must have great weight in correcting the public mind on the question. A. Scovil, Albany, N. Y., agent.

Mr. Delavan has already rendered essential aid to the church, by the discussion in previous numbers, on the wine question. The work is worthy the name of a scientific periodical on the fundamental principles of Temperance. The present number contains the correspondence of a large number of the first medical and scientific men in the country. We heartily wish Mr. Delavan God speed.

Good Singers not Good Speakers.

In a late lecture on elocution, the speaker took occasion to remark, that good singers were not generally good speakers, and *vice versa*. In this however, he must be mistaken. The writer is acquainted with probably not less than three hundred ministers, and has, for more than six years past, taken occasion to remark from actual observation, that the most popular and eloquent ministers, were either singers or great lovers of music and on the other hand, the poorest speakers have been such as know or care little about music, or who have no taste for it. This rule he believes to be universal. He moreover is acquainted with several teachers of elocution, who are not singers, and who have never been, and probably never will be popular as speakers. Here is, it is true, the experience of but one individual, but it is drawn from an extensive acquaintance, and is the result of observations while connected for more than four years with different colleges. It is an undeniable fact that of the hundreds of students in these institutions, who have become ministers and lawyers, the poorest speakers are among those who did not practise music, and they who have become the most popular and eloquent in their public character, were singers in college. The same remark is true in regard to a theological institution, with many of the students of which the writer is acquainted. Our argument is accumulative, since, we may add, that this view of the subject is the only one which we have always heard advanced, particularly by teachers of elocution, with the exception of the one above alluded to in the commencement of this article. By the most able musicians and popular teachers of vocal music, this argument is always used in favor of the cultivation of the voice and ear for music, viz., that the knowledge and practise of music was highly beneficial to public speakers. We have in mind at this moment, several ministers, who are the most eloquent men that we have ever heard address an audience, and they are all good singers. The general tenor of these remarks, we know is true in regard to the ministers of this city. To hear a man, therefore, make such a remark, was quite surprising. The remark being a contradictory statement to our own experience, to the frequent observations of others, to the instructions of the most experienced teachers of Music, and to the sentiments of several distinguished authors on the subject of public speaking, we were, to say the least, not much prejudiced in his favor. But as it was evidently a mistake, we have no disposition to make stock out of it for the injury of the person, but to correct the impression then made.

Since writing the above, we have learned that the gentleman referred to, wished to be understood to say that elocutionists, i. e. teachers of elocution, were seldom good singers, and that professional singers were usually never celebrated as speakers. Indeed, in conversation we found him of the same opinion as that expressed above.

Passumpsic, Vt.

MR. DAY--Dear Sir--Having examined your Boston Sabbath School Song Book, entitled David's Harp, I am confident that in true merit, it excels any work of the kind ever published in this country. Much of the music is of a character peculiarly calculated to promote devotional feelings, and well adapted to the object for which the book was designed, while a portion of it is sprightly and pleasing to a refined and cultivated taste. And I am sure, should our churches and societies introduce it into their Sabbath schools and juvenile classes, they would find it an invaluable

treasure. And I could wish the tones of this sweet little harp could be heard in every congregation, till all should catch its spirit. Then, oh then how sweet would its songs appear!

Yours,
JOHN C. IDE.

Odeon, Nov. 7th, 1843.

I have used David's Harp, and cordially express my approbation of it as a work of high value to the devotional meeting, Sabbath school, or juvenile class. It has a great variety of good pieces for almost every occasion, and I consider it one of the best works of the kind ever published in this country; for this reason shall take every opportunity to introduce it to the notice of others.

I. B. WOODBURY,

Prof. of Music, Boston.

Mr. Woodbury is Organist at the Odeon, (Methodist Church,) in this city, and editor of the Musical Education Society's Collection of Church Music.

Musical Conundrums.

Why is a baker like a person with a poor ear and voice? Because he never gets above dough. (do)

Why is a piano-forte player like a broker? Because he is always fingering notes.

Why are a lady's fingers like the notes in music? Because they are of different lengths.

Why is an old man like the notes in old hundred? Because he leans upon the staff.

A LARGE CHOIR. According to Josephus there were two hundred thousand musicians at the dedication of the Temple of Solomon.—Percy Anecdotes.

VOCAL AND INSTRUMENTAL.

THE SINGING SCHOOL.

With such questions and exercises as will lead a teacher in his instructions.

(CONTINUED.)

10

A Melody for all to sing in 3-4 measure.

4 | 5 3 4 | 5 8 7 6 | 5 3 1 | 2— ||

Sweet spices they brought on their star light-ed way,

5 | 5 3 4 | 5 8 3 | 2 8 2 3 | 8— ||

And came to the grave by the dawning of day.

Now sing with rests in three parts.

A whole note rest always fills a measure.

5 | 5 3 4 | — | — | 2— ||
2 | — | 5 8 7 6 | — | — ||
2 | — | — | 5 3 1 | — | — ||

5 | 5 3 4 | — | — | 8— ||
2 | — | 5 8 3 | — | — | 8— ||
2 | — | — | 2 8 2 3 | 8— ||

5 | 5 | 3 | 8 | 3 | 1 | 2— ||
2 | 4 | 7 6 | 1 | — | — ||

5 | 5 | 3 | 8 | 8 | 8 | 8— ||
2 | 4 | 3 | 3 | 2 3 | 8— ||

Now sing in four parts.

5 | 5 3 4 | 5 8 7 6 | 5 3 1 | 2— ||
3 | 3 1 2 | 3 3 4 | 3 1 1 | 7— ||
5 | 5 5 5 | 5 5 5 | 5 5 5 | 5— ||
1 | 1 1 1 | 1 1 1 | 1 1 1 | 5— ||

5 | 5 3 4 | 5 8 3 | 2 2 8 2 8 | 1— ||
3 | 3 1 2 | 3 3 5 | 4 4 3 4 5 | 3— ||
8 | 8 8 8 | 8 8 8 | 5 5 5 | 5— ||
1 | 1 1 1 | 1 1 1 | 5 5 5 | 1— ||

- 1 Sweet spices they brought on their star-lighted way,
And came to the grave by the dawning of day.
- 2 ' But who will the stone from the sepulchre roll?
They said, as the tear from their weeping eyes stole.
- 3 The stone is removed, and the Savior is gone.
All hail, ye disciples this bright Sabbath morn.
- 4 May Christ now appear, as to Mary he came,
And fill every bosom with piety's flame.
- 5 Then heaven's bright glories we soon shall obtain,
Nor Sabbaths so peaceful, be useless and vain.

QUESTIONS. What rest always fills a measure? How made?
How the half rest? Quarter? &c.

SECULAR PROVERBS.

Sing this exercise in the Key of D.

11

5 | 3 5 8 5 | 3 5 8 || 4 | 2 4 7 5 |

2 4 7 : || 5 | 8 7 6 5 4 | 3— 2— | 1— ||

A man of words and not of deeds, Is like a garden full of weeds,
Is like, &c.

Young ladies must be mild and meek, be swift to hear and slow to
speak, Be swift, &c.

The counsels that are given in wine, will do no good to thee and
thine, Will do, &c.

12 1
1 1 3 3 | 2 2 4— | 3 3 6 6 | 5 4 3 : ||
2
3 3 6 6 | 5 7 8— || 8 7 6 5 |

6 5 4 3 | 4 3 2 1 | 2 1 7 6 | 5 — ||
 1 1 3 3 | 2 2 4 — | 3 3 6 6 | 5 7 8 — ||

TRYING VOICES.

When a school has been thoroughly exercised on all the foregoing exercises, try all the voices separately on the scale, or on the following exercises, and mark them No 1, No 1 good, No 1 best; No 2, No 2 good, No 2 best. All others No 3. Turn none out of school on account of voice, unless they disturb others very much. No 3 will not be able to sing in a Concert unless they improve, and get one degree higher.

No 3 voices can sing. Q. Measure.

1 2 1 2 | 3 2 3 2 | 1 — || 2 3 2 3 | 4 3 4 3 | 2 — ||

No 2 voices. D. Measure.

1 2 | 3 3 4 | 5 4 3 | 2 2 3 | 4 3 2 | 3 5 | 8 6 4 | 2 3 2 | 1 — ||

No 1 voices. Q. Measure.

5 | 3 5 8 5 | 3 5 8 4 | 2 4 7 5 | 2 4 7 : || 5 | 8 7 6 5 4 |
 3 — 2 — | 1 — ||

QUESTIONS ON THE DOT. How much does one dot add to a note or rest? Two dots? Three dots? What is the general rule? *Ans.*—A dot adds one half to whatever it is put before. (See Vocal school, page 46.) What is the use of a tie or slur?

"It is the future hope of music in this country."

The above is a clause of a communication from a teacher in New York State, in regard to juvenile schools, which he thinks will reward a teacher in the end for the toil, and which he thinks every teacher should gather around him. There can be no doubt that those teachers who are engaged in teaching juvenile and adult schools, are doing much more for the cause of music. They who only teach adult persons are at work on the branches. They who gather around them hundreds of youthful voices, lay the axe at the root of the tree. Teaching music to the young is indeed the only way to make it the "common property of all." Will teachers consider these hints. One important consideration in connection with getting up juvenile schools, is to introduce such books as can be used in the Sabbath school. Let some good substantial music be learned by the children, then the parents become interested, and more especially if the tunes and hymns are such as may with propriety be sung by all at home, and on the Sabbath. In many cases, the efforts and instructions for one or two quarters, have gone to oblivion, by singing such songs as were so childish or frivolous, that when the school was done there was an end to the singing. It is really to be desired, that every teacher, far and near, should in every place where he has an adult school, gather into a juvenile school as many children as possible. He ought to buy and sell his books, so as to make a small profit, and then get what the generosity of an audience would give at a public concert.

A Hint to Musical Ladies.

A lady who plays well on the piano-forte, and desires to make this accomplishment a source of pleasure and not of annoyance to her friends, should be careful to adapt the style of her performance to the circumstances in which it is called for, and should remember that a gay, mixed company, would be tired to death with one of those elaborate pieces, which would delight the learned ears of a party of cognoscente. It is from neglect of this consideration, that

many a really excellent performer makes her music a social grievance. Many a beautiful *sonata* or *fantasia*, to which at another time we could have listened with pleasure, has been thrown away upon a company, who either drowned it by their conversation, or sat during its continuance in constrained and wearied silence. We would never advise a performer to make any sacrifice to vulgarity or bad taste, but there is no want of pieces which combine brevity with excellence—contain in a small compass many beauties of melody, harmony and modulation, and afford room for the display of brilliancy, taste, and expression on the part of the performer. A piece of this kind will not weary by its length, those who do not care for music, while it will give pleasure to the most cultivated taste; and with such therefore, every musical lady ought to be well provided. BR. MINSTREL.

Chanting Watch.

In the reign of Catherine the second, of Russia, Kulibin, an ingenious Russian peasant, invented, what he called a chanting watch. This little machine was about the size of an egg; within it was represented the tomb of our Savior, with the sentinels on duty. A spring being pressed, the stone would be suddenly removed; the sentinels would then fall down, the angels appear, the women enter the sepulchre, and the same chant be accurately performed which is sung on Easter Eve. This watch, deemed so curious at the time of its invention, was deposited in the Academy of Sciences at St. Petersburg; and is supposed to have suggested the idea of the present musical time-pieces.—*From a Foreign Journal.*

Music a Remedy.—Singular Case.

The influence of the respiratory organs on the action of the heart, was strikingly illustrated in the case of a lady, whose heart sometimes acted so irregularly that she was apt to fall into a state of syncope. She accidentally discovered that by the act of singing, she could prevent herself from fainting; "I will write you," she observed, "something very remarkable about myself, namely, when my heart is in a great flutter, and I am not certain whether I shall faint away, singing removes it almost directly. One Sunday in church, I expected every moment I should have to be taken out and disturb the congregation, when happily the psalms were beginning to be sung, and I instantly joined the psalm, and the comfort the act of singing gave me, was almost instantaneous.—*Wardrop on the Diseases of the heart.*

Organ Voluntaries.

MESSRS. EDITORS.—We regret exceedingly that this interesting part of our religious worship, has of late so much degenerated—especially in this vicinity. Instead of the pure and majestic organ choral, as played by our great masters, we too often hear the light and trivial melody of a song or *dance*. Can these answer the purpose for which a voluntary is intended? Are these mangled and profane melodies fit to solemnize the mind for devotion, and to prepare it for the reception of the sacred truths of the Gospel? Do they harmonize with the feelings which the devout worshipper brings to the temple of his God? To us they seem but mockery of religion, and altogether out of character with the time, the place and the occasion. The design of the organist as well as of the preacher—should not be to tickle the ear or please the fancy, but to move and elevate the heart! He should feel, in his performances, that he, like the minister, is dealing with "holy things," and that he

is accountable for the impressions he leaves on the minds of the congregation. When convenient, he should ascertain beforehand what is to be the subject of the speaker's discourse, and select a theme in perfect keeping with it. To some minds, the language of the organ is as distinct and effective as that from the pulpit—and much of the interest of the sanctuary is destroyed, if that language be light, irreverent or profane. Our common books of instruction on the organ, contain many sublime and elevating movements of every variety of style, from the compositions of Handel, Haydn, Beethoven, and other eminent musicians, which are to music what the psalms of David are to poetry, and which cannot fail, if rightly performed, of awakening sentiments of devotion in every human breast. Away then with the "light and sentimental air" from the house of God, and let its walls resound only to the plaintive strains of "penitential woe," or to the "pealing notes" of lofty praise and adoration.—*Watchtower.* J. H. C.

The Harp.

[*From Parry's Welch Harp.*] That the harp is among the most ancient of musical instruments, we learn from sacred history. Jubal, the seventh from Adam, was styled the father of all those who handled the kinnor, or harp. David, the second king of Israel, was a great master of the harp; the instrument which he played upon before Saul, was called by the Hebrews, kinnor, or harp; it was also called the hazur, that is, the tenth, or ten stringed instrument; it was made of the wood of the algon tree, a species of fine cedar. The form of the kinnor was triangular, and the strings were stretched from the top to the bottom, from whence proceeded the sound.

Having shown that the harp was used by the Hebrews, let us trace its source and progress among the ancient Britons.

Cæsar says that Druidism is supposed to have originated in Britain. This religious order was a branch of the Bardic system. We are also told by Ammianus, Marcellinus that the bards sang the exploits of valiant heroes in sweet tunes, adapted to the melting notes of the melodious harp; "Therefore the harp was a bardic instrument, and was played by them from the earliest period, both at their sacred ceremonies, and at their festivals. Bledgywyrd ab Scisyllt, king of Britain, about one hundred and sixty years before Christ, is said to have been a celebrated musician, and a performer on the harp; Therefore he was called the "God of Music." The ancient Welch laws, mention the harp as one of the indispensable accomplishments of a gentleman, and they enumerate three distinct kinds, viz, "the harp of the king, the harp of a master of music, and the harp of a gentleman."

From what has been adduced, we may fairly conclude that the Britons had the harp prior to any other nation, except the Hebrews. In former times a professor of the harp enjoyed many privileges; his lands were free, and his person sacred by the law. It was the office of the ancient bard to sing to his harp, before and after battle, the old song of "Unbenaeth Pridain," or the monarchical song of Britain, which contained the exploits of the most worthy and distinguished heroes, and to inspire others to imitate their example.

WIT. Which is the best shop to get a fiddle at?" asked a pupil of Tom Cooke, the musician. "An apothecaries' shop, answered the wag, "because if you buy a drug there, they always give you a vial in." (*violin*)

Communication.

FROM OUR CORRESPONDENT AT CONCORD, N. H.
Removal — Godfrey Weber — Mr. Hall's Instruction Book.

MR. DAY.—Some six or seven months have elapsed since I addressed you from Manchester, from which place I have lately removed, and I promised that as I had got *Godfrey Weber* to study, I would not trouble you again before Christmas.

I believe I have performed my promise to the letter, and now I hope you will excuse another trespass on your valuable time. I have gained much useful information from the above work, and should like to know when we are to have the remainder of it. I consider myself a better judge of bedsteads and bureaus, and the materials of which they are composed, than I do of the fair fabric of music and its elements; but from what little I do know of the latter, I think I hazard nothing in saying that Weber's work by far exceeds in value any thing of the kind I have ever met with. Having occasion to go to Exeter last summer, I stopped at the Swanscot House, and there I unexpectedly met with the author of the *American Preceptor for the Piano-forte*, from whom I received some interesting information relative to the study of music. I of course purchased one of his books, and am highly pleased with it as a piano-forte instruction book. In my humble opinion, it fully sustains the recommendations inserted on the third page. My musical library being pretty well supplied with theoretical works, and as I can read music tolerably well for a mechanic, I intend ere long to visit Boston, with a view to add to my stock of music for *practise*; and don't be surprised if I should make my bow to your respected self. I presume you could inform me where I could make the best selection. Perhaps you would like to know something of the state of music in this great and beautiful city of the granite State. I belong to no music society; (for it is said that such societies are generally composed of ticklish elements, and though their musical harmony may be of the first order, their social harmony is not always the most reputable,) yet I can inform you of what little there is of interest, so far as I am acquainted; but as you object to long communications, I will defer it for the present.

Concord, N. H., Dec. 15, 1843.

P.

Mr. P. will please excuse the liberty we have taken to publish his communication, and let us hear from him again as often as convenient.

LESSONS

ON THE

BASS-VIOL OR VIOLONCELLO.

The Bass-viol is a stringed instrument, and costs from \$12 to \$30. The lowest string is open C; the next is open G; the next is open D; the next, or highest, is open A.

TUNING. The instrument is tuned by 5ths, i. e., G is tuned a 5th higher than C; D a 5th higher than G, &c. Sound A on the flute, or by a tuning fork, or on a pitch pipe, or some other instrument, then screw up the A string to a unison or perfect concord with the sound.

To tune the D string; If you can sing the common SCALE, sing down from A as I, do, si, la, sol, fa; fa will be the sound of D. Then draw the bow with a firm hand across both strings, and see if they chord

perfectly; if not, screw up or unscrew the D string until it chords with A. Another way to try or prove the correctness of the tuning, is to finger up on the A string until you get 4, or *fa*, or D an octave above the D string you are tuning;—Then draw the bow across both strings and if they chord perfectly, the tuning is right. This, however, is not so perfect a way as it is to let the ear decide on the 5th between the two strings. Proceed to tune G and C in the same way, i. e., by 5ths, or by the octaves of G, and C. Always keep the instrument in tune.

HOLDING AND DRAWING THE BOW. The bow should be held *at the end*, by the thumb and fingers of the right hand, with much firmness, moving or rather bending them and the wrist, so as to draw the bow *perfectly square* across the strings from end to end. Much depends on drawing the bow so as to bring out a good tone. Do not turn the bow over or under, but let the hair lay flatly on the strings.

In the following exercises, where long notes occur, draw the bow the whole length, *quite to the end*, and let every note be brought out the full time. Beginners too often draw the bow but a few inches for notes of all kinds, and the music if written out as they play it, would be full of rests. The notes are a buzz, buzz, buzz, instead of a tone,—tone,—tone,—tone—. Be careful then to draw the bow so as to give each note its full time.

ONE PARTICULAR RULE. Always bow the first note, or notes, (as the case may be,) in each measure, *down*; and the last note or notes *up*.

Any thing like scraping and scratching with the bow must be avoided. Another thing must be carefully remembered, to learn to bow or play without looking off the lesson. Draw the bow on a common bass-viol about 2 1-2 inches from the bridge. Do not allow yourself to play on the instrument, when the strings are out of tune. The ear is thereby much injured. Get the best of strings, and always keep them strained up, except the A string, which may be slacked a very little when the viol is put away. A

green bag is better than a box to keep it in, to secure the gluing and strings against dampness. A bag and a box are better still. Learn to rosin your bow when it is necessary, and not use it until it squeaks at every bow.

THE MOST IMPORTANT RULE STILL. Practice regularly every day, and then you will make a good player.

If some friend plays the violin, or even the flute or clarionet, you will do well to practice together. To arrive at any degree of perfectness we must practice with others, for one corrects the other in time and tune.

PLAYING IN TIME. Always count, either verbally or mentally, every measure, until it becomes natural to play in exact time. For more particulars on time, see "THE VOCAL SCHOOL." Count 1, 2, to double measure, 1, 2, 3, to triple measure, and 1, 2, 3, 4, to quadruple measure.

FINGERING. Any person with a good musical ear, will be able to learn to finger without any instruction. Others will need some teaching from one who can play well. The fingers must be so placed as to give the sounds of the musical scale correct, as follows:

do re mi fa sol la si do
half half
1 step. 2 step. 3 4 step. 5 step. 6 step. 7 8
step. step.

Starting with 1, or do, on different letters, gives rise to flats and sharps.

LEARNING THE LETTERS. We must suppose those who make use of this article, acquainted with the letters on the staff, and the common rudiments of music; if not they must learn them. See Vocal School.

The following finger-board may aid learners in acquiring a knowledge of the letters, flats and sharps, on the bass-viol or violoncello. The comparative distances as here represented, are correct, but not so long as will be necessary in fingering:

FINGER BOARD.

A	b	B	C	b	D
	#			#	
D	b	E	F	b	G
	#			#	
G	b	A	b	B	C
	#		#		
C	b	D	b	E	F
	#		#		

When they are all learned, they will be read, commencing at the bottom, C, C sharp or D flat; D, D sharp or E flat, &c., Putting the finger on a string at a certain place is called stopping the string; i. e., the vibrations of the string are stopped at that point. When a string is stopped to produce another note, the finger must be *pressed down hard*, and at the right place.

THE STRINGS. The strings must always be suitably thick or large, so that the deep and strong tones of the instrument may be brought out. Good bass-viols, from all the strings, give out a firm and full musical tone. It is more generally the case that one or two strings are good, and the others are less so.

THE BASS-VIOL is a useful instrument for the family circle, for the church choir, for concerts, for schools, for almost any and all occasions. It is easy to learn how to play it, and therefore this article and the exercises will it is hoped, be acceptable to our readers.

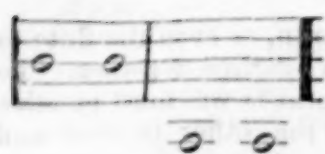
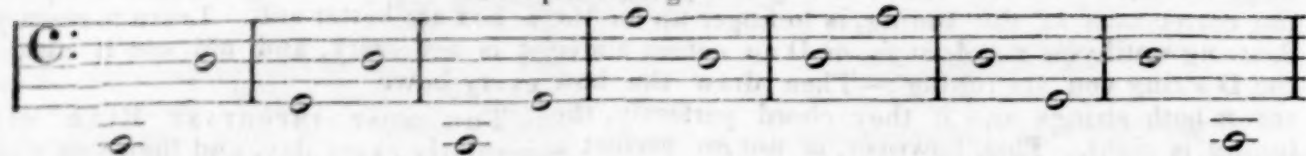
One more thing we might say, viz., that now is just the time of year, when there are long winter evenings, to practice and learn.

The following exercises will teach the learner the letters by degrees, so that when they are all learned, he will have acquired sufficient skill to play common music at sight; the first, it will be seen, are on the open strings:

EXERCISES FOR THE BASS-VIOL.

On open strings.

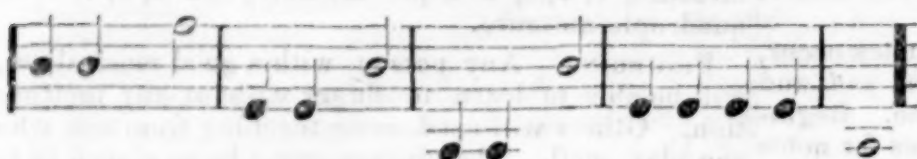
No 1



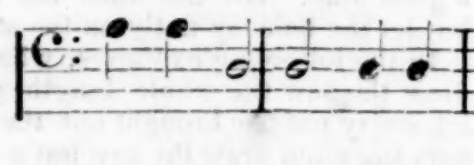
2



3



4



5



6



7



8



9

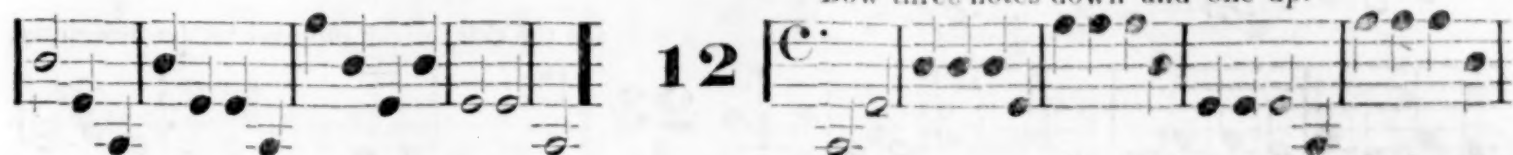


10





Bow three notes down and one up.



In this lesson, draw the bow on



the three notes down, uniting them into one, counting 4 in each measure.

Another form of



the same time.



The following lessons are in the lowest scale of C; i. e., when C is 1, D is 2, E is 3, &c.

On the 3d, or E \sharp on the line below the staff.



On the 4th, or F \sharp on the space below the staff.



On the 2d, or D \sharp on the second space below the staff.



From 1 to 5, or on



C D E F and G.



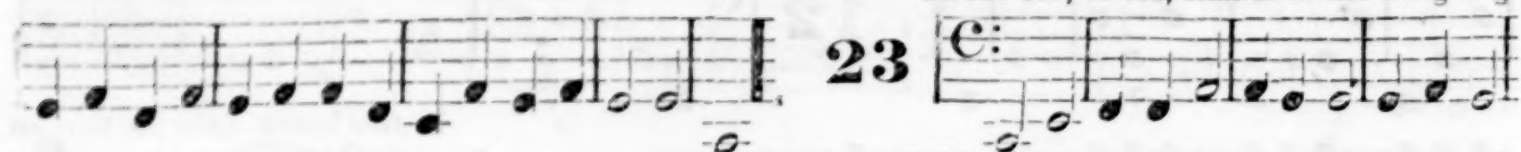
From 1 to 5.



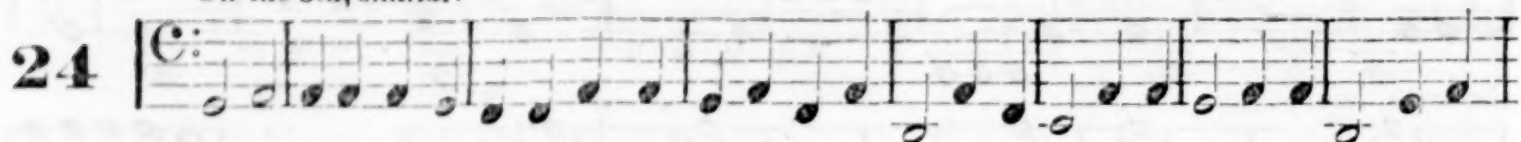
On the 6th, or A, on the first space in the staff.



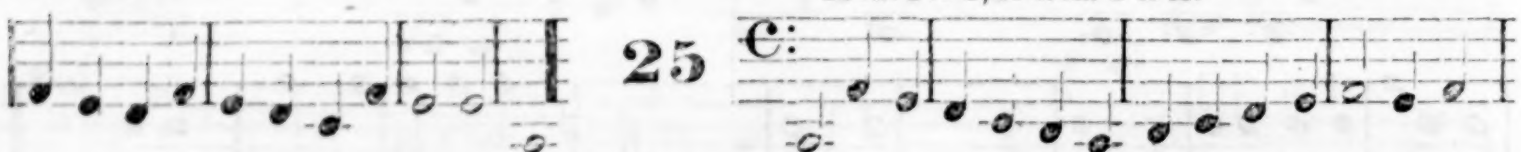
On the 6th, or A \sharp , similar to the foregoing.



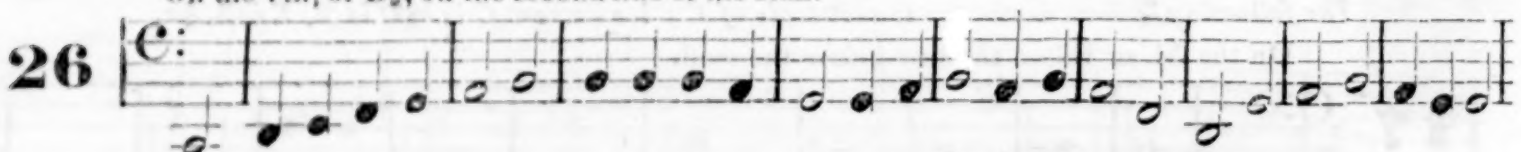
On the 6th, similar.



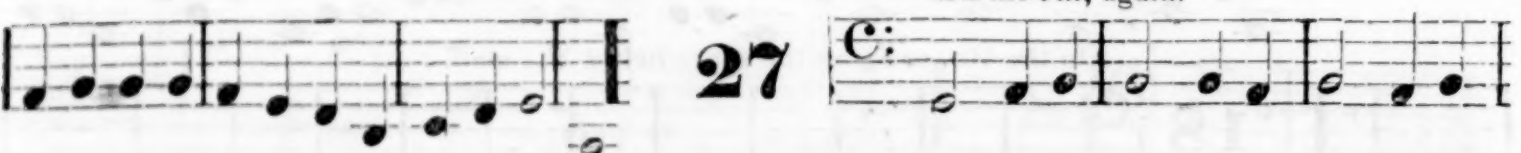
From 1 to 6, or from C to A.



On the 7th, or B \sharp , on the second line of the staff.



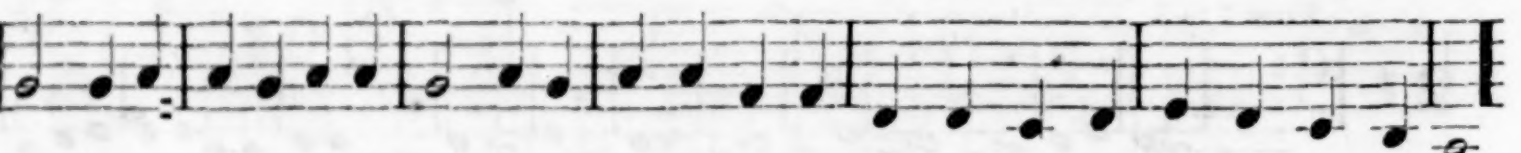
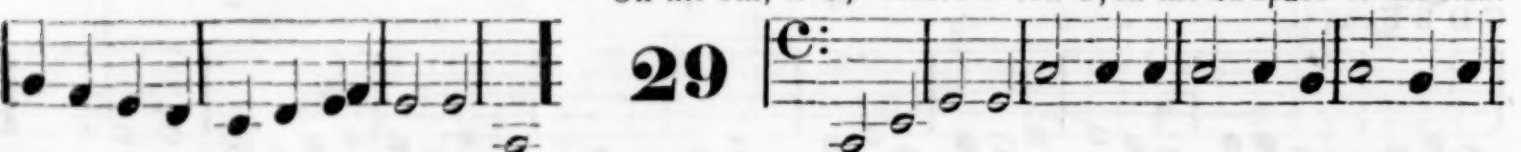
On the 7th, again.



On the 7th, a little different.



On the 8th, or C, \sharp octave to low C, on the 2d space of the staff.



[TO BE CONCLUDED IN THE NEXT NUMBER.]

EXERCISES.

119

[CONTINUED.]

No. 14.

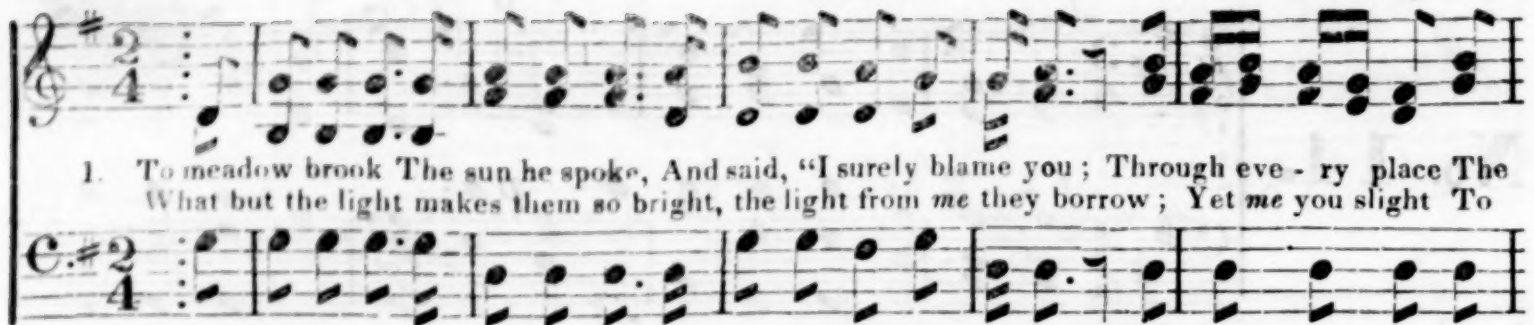
Exercise No. 14 consists of 12 measures. The first system (measures 1-4) is in 3/4 time with a key signature of one sharp (F#). The melody starts with a forte (*f*) dynamic and alternates with piano (*p*) dynamics. The bass line follows a similar pattern. The second system (measures 5-8) continues the melodic and harmonic development, with dynamics ranging from *f* to *pp*. The third system (measures 9-12) concludes the exercise with a final cadence in measure 12.

No. 15.

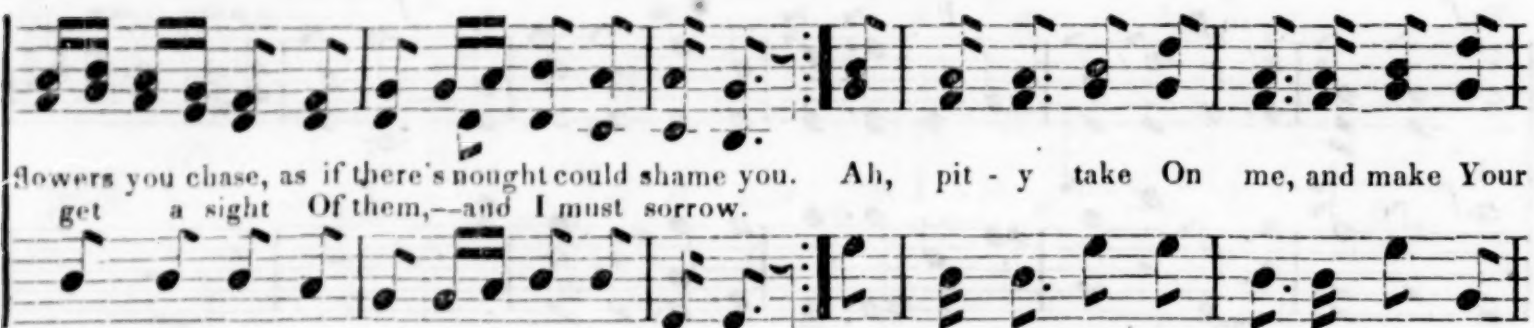
Exercise No. 15 consists of 12 measures. The first system (measures 1-4) is in 3/4 time with a key signature of one flat (Bb). The melody starts with a piano (*p*) dynamic and alternates with forte (*f*) dynamics. The bass line follows a similar pattern. The second system (measures 5-8) continues the melodic and harmonic development, with dynamics ranging from *p* to *f*. The third system (measures 9-12) concludes the exercise with a final cadence in measure 12.

The Mirror.

L. G. F



1. To meadow brook The sun he spoke, And said, "I surely blame you; Through eve - ry place The
What but the light makes them so bright, the light from *me* they borrow; Yet *me* you slight To



flowers you chase, as if there's nought could shame you. Ah, pit - y take On me, and make Your
get a sight Of them,—and I must sorrow.



smooth breast stiller, clearer, And as I wake In the blue sky lake, Be thou O brook my mirror.

2. The brook flowed on,
And said, anon,
"Dear Sun it should not grieve you,
That as I roam,
I gaze upon
The motley flowers, and leave you;
You are so great
In heavenly state,
And they so unpretending;

On you they wait,
And only get,
The graces of your lending.
But when the sea
Receiveth me,
From them I must me sever;
I then shall be
A glass to thee
Reflecting thee forever."

CHANT.

PSALM 46

W. WILLIAMS.



- 1 God is our refuge and strength, a very present | help in | trouble,
- 2 Therefore will we not fear, though the earth be removed, and though the mountains
be | carried ^ into the | midst ^ of the | sea ;
- 3 Though the waters thereof roar and be troubled, though the mountains shake with
the | swelling ^ there- | of.

- 4 There is a river, the streams whereof shall make glad the city of God, the holy place of the | tabernacles ^ of | the Most | High.
- 5 God is in the midst of her ; she shall not be moved ; God shall help her, and | that right | early.
- 6 The heathen raged, the kingdoms were moved ; he uttered his | voice ; ^ the | earth— | melted.
- 7 The Lord of hosts is with us ; The God of Jacob | is our | refuge.
- 8 Come, behold the works of the Lord, what desolations | he hath made | in ^ the | earth.
- 9 He maketh wars to cease unto the end of the earth ; He breaketh the bow, and cutteth the spear in sunder ; he burneth the chariot | in the | fire.
- 10 Be still, and know that I am God ; I will be exalted among the heathen ; I will be ex- | alted | in the | earth.
- 11 The Lord of | hosts is | with us.
The God of | Jacob | is our | refuge.

A-men.

Treble, 6 5

Alto, 4 3

Tenor, 3 8

Bass, 4 1

KEYS OF MUSIC.

The following rhymed rules, after the method of the good old doggrel, "Thirty days hath September," &c., for assisting the learner in remembering the signatures of the various keys of music, were written by the late Dr. Alcock.

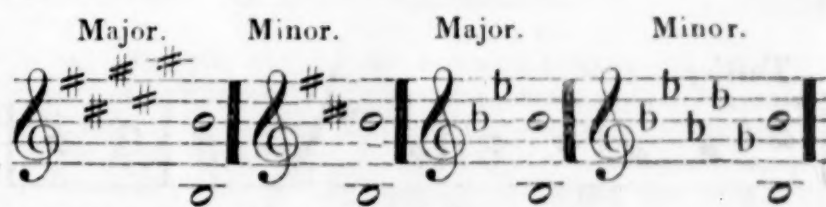
Rules.

Examples.

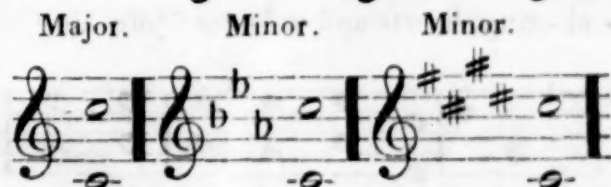
Keys of **A.** A's major key, three sharps will tell ;
The minor A is natural :
And A flat major all will say,
With four flats ever we must play.



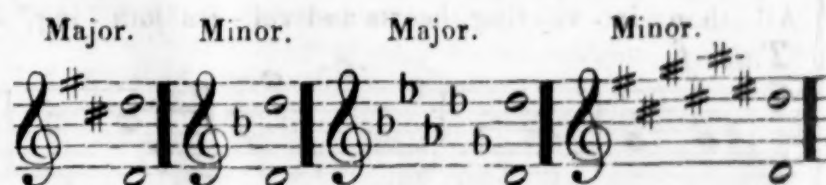
Keys of **B.** With major B, five sharps are sent,
B minor is with two content ;
To B flat major, two flats place,
With B flat minor, five flats trace.



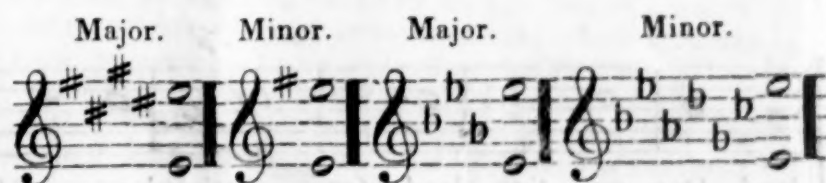
Keys of **C.** To prove our axiom plain and true ;
C's major key we natural view ;
On minor C three flats attend,
And C sharp minor, four befriend.



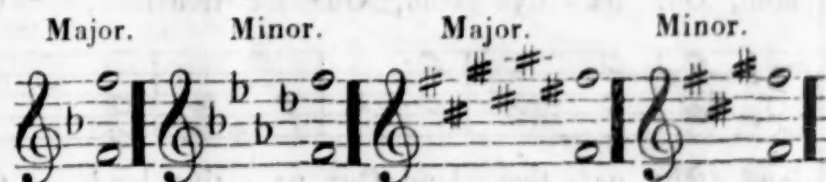
Keys of **D.** The major D two sharps doth crave ;
The minor D, one flat will have ;
With flat D major, five are told,
With sharp D minor, six behold.



Keys of **E.** With major E, four sharps must come,
The minor E has only one ;
To E flat major, three flats fix,
And E flat minor must have six.



Keys of **F.** F's major Key has one poor flat,
The minor F has four times that ;
For F sharp major, six sharps score,
For F sharp minor, three, no more.



Keys of **G.** G's major Key with one sharp make,
G's minor Key two flats will take ;
To G's sharp minor, five sharps name,
And G flat major six flats claim.



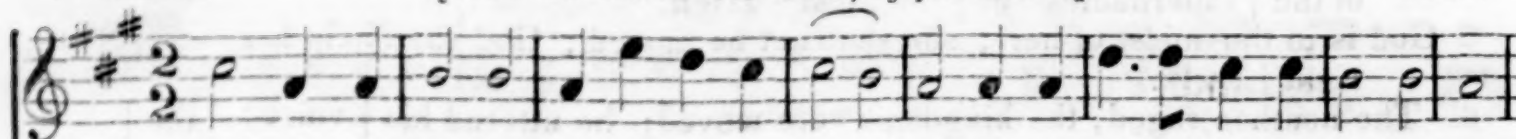
— G L E E . —

"LAND OF OUR FATHERS."

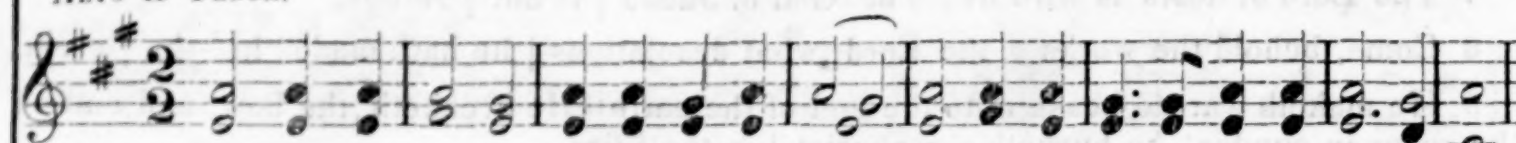
F. TREBLE.

[From the Boston Glee Book, by permission.]

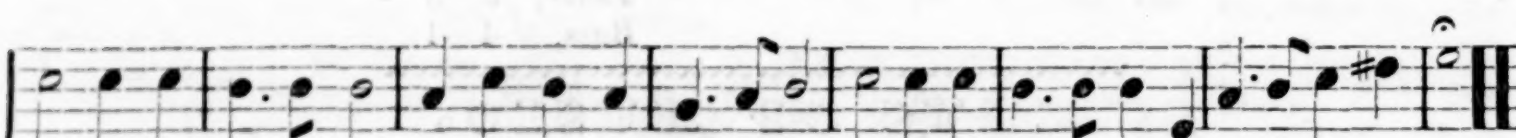
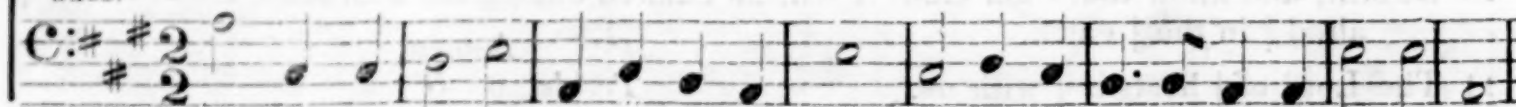
WEBB.



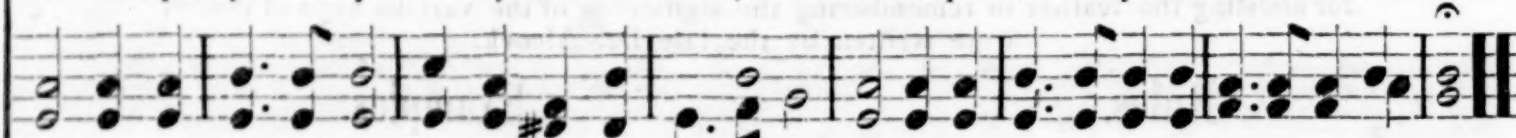
1. Land of our Fathers? Wheresoe'er we roam, Land of our birth! To us thou still art home.
ALTO & TENOR.



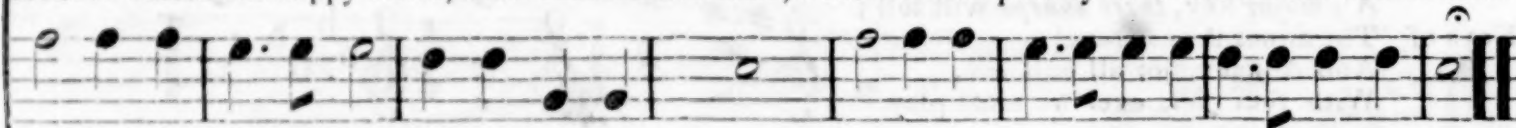
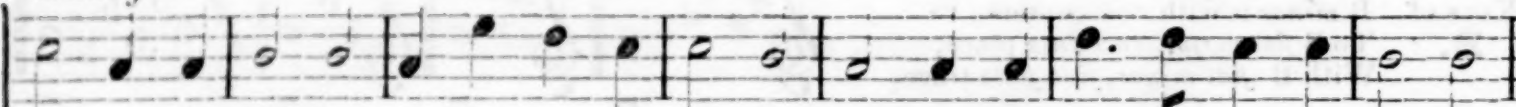
2. Though oth-er climes may brighter hopes ful - fil, Land of our birth! we ev - er love thee still!
BASS.



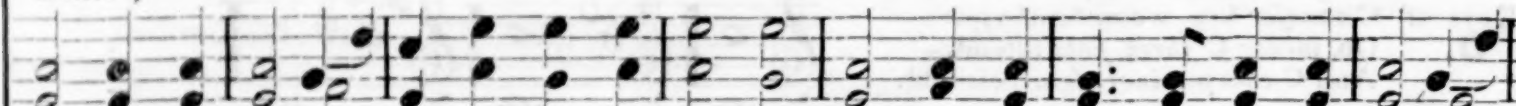
Peace and pros-per - i - ty on thy sons at - tend, Down to pos-ter - i - ty their in-flu-ence descend.



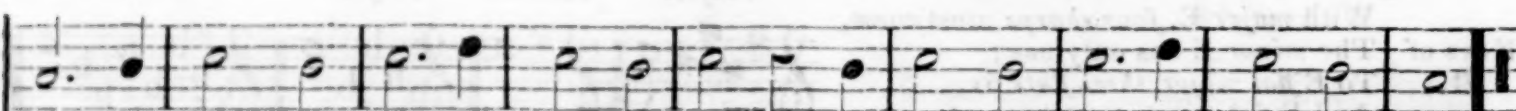
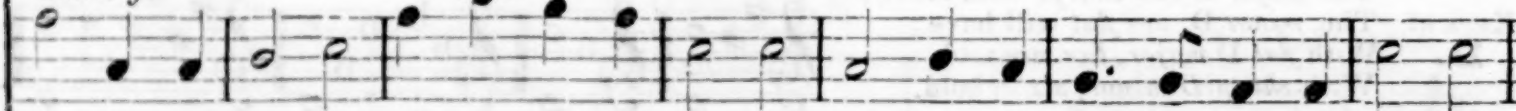
Heaven shield our happy home, from each hostile band, Freedom and plen-ty ev - er crown our native land.

*Tutti f*

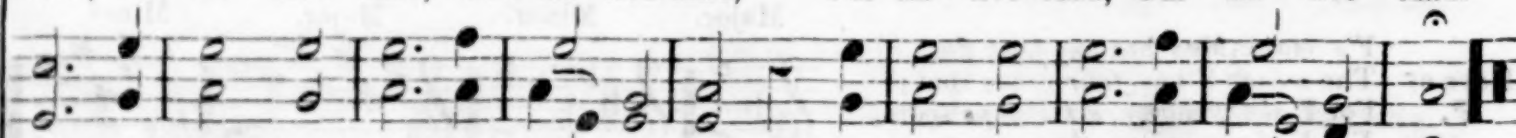
All then in - vi - ting, hearts and voi - ces join - ing, Sing we in har - mo - ny our na - tive

Tutti f

All then in - vi - ting, hearts and voi - ces join - ing, Sing we in har - mo - ny our na - tive

Tutti f

land, Our na - tive land, Our na - tive land, Our na - tive land, Our na - tive land.



land, Our na - tive land, Our na - tive land, Our na - tive land, Our na - tive land.



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1844.

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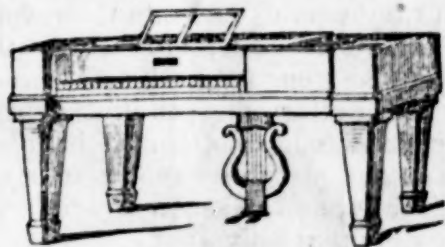
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Biography.

The simple fact that Martin Luther is the reputed composer of Old Hundred, will make the following sketch of some particulars of his life, interesting to every lover of church music, of which he was an ardent admirer and friend. He regarded an ability to sing indispensable in a candidate for the ministry, and it is said would not give his sanction to the ordination of one who was not skilled to some extent in this heavenly art. He considered sacred music indispensable to the worship of God, and effectually advocated its cultivation in the Christian Church. From his biography we transcribe the most important events in his life: [Ed.]

MARTIN LUTHER, was one of the greatest men of the 16th century; was born at Eisleben, Germany, Nov. 19, 1783. Hans Luther, his father, a miner, removed with his family to Mansfield in 1484, and was appointed to a seat in the Council. Martin was educated in the deepest respect for religion, and at the age of 14, was sent to school at Magdeburg; but receiving no assistance there, he was sent in 1498, to Eisenach. At first he obtained his support by singing songs at the doors like many other poor scholars; but he was soon taken under the care of a maternal relation in easy circumstances. At school he made rapid progress in Latin and other studies; in 1501 he entered the university at Erfut; in 1503 received the degree of Master, and delivered lectures on the physics and ethics of Aristotle. In 1507 he was consecrated priest, and in 1508, by the influence of his patron, Staupitz, he was made professor of philosophy in the new university at Wittenburg. In 1510 he visited the court of the Pope, Leo X, on business entrusted to him by his order. This journey revealed to him the irreligion and corruption of the clergy at Rome, and destroyed his reverence for the sanctity of the Pope. His profound learning, which embraced an intimate acquaintance with the ancient classics, the fathers of the Church, and the spirit of the Greek and Hebrew

languages, together with the force of his eloquence, soon made Luther known to the principal scholars, and esteemed as a powerful advocate of the new light which was breaking upon the world. Great therefore was the attention excited by his 95 Propositions, given to the world, October 31, 1517, and intended to put an end to the sale of indulgences by the Dominican Tetzel. Jan, 1520, Luther and his friends were excommunicated. He presented himself at the Diet of Worms, April 4, 1521, accompanied by a few friends, and the Imperial herald who had summoned him. He was met by about 2000 persons on foot and on horseback, at the distance of a league from Worms. Such was his conviction of the justice of his cause, that when Spalatin sent a messenger to warn him of his danger, he answered, "If there were as many devils at Worms as there were tiles upon the roofs of its houses, I would go on." Before the Emperor, the archduke Ferdinand, 6 electors, 24 dukes, 7 margraves, 30 bishops and prelates, and many princes, counts, lords and ambassadors, Luther appeared, April 17, in the Imperial Diet, acknowledged all his writings, and on the following day made his defence before the assembly. He concluded his speech of two hours in length, with these words: "Let me then be refuted and convinced by the testimony of the scriptures, or by the clearest arguments, otherwise I cannot and will not recant; for it is neither safe nor expedient to act against conscience. Here I take my stand. I can do no otherwise, so help me God. Amen. He left Worms, in fact, conqueror; but it was so manifest that his enemies were determined on his destruction, that Frederic the Wise, conveyed him privately to Warburg, to save his life. In 1523 at Wittenburg, he began to purify the ritual from its empty forms; and by the laying aside his cowl in 1524, he gave the signal for the abolition of the monasteries, and the better application of the goods of the church. In 1525, he married Catharine Von Bora, a nun, who had left her convent. After overcoming numerous difficulties he took this important step at the age of 42, as much from principle as inclination, with the design of restoring the preachers of the gospel to their natural and social rights and duties. Luther prepared, from 1526 to 1529, a new church service, corresponding to the doctrine of the Gospel, under the patronage of the Elector and with the aid of Melancthon and other members of the Saxon church. His larger and smaller catechisms, to be used in schools, were also of great service. He says himself, "I was born to fight with devils and factions. This is the reason that my books are so boisterous and stormy. It is my business to remove obstructions, to cut down thorns, to fill up quagmires, and to open and make straight the paths: but if I must necessarily have some failing, let me rather speak the truth with too great severity, than once to act the hypocrite, and conceal the truth." Even the enemies of Luther are forced to confess that he always acted justly and honorably. No man can behold without astonishment, his unwearied activity. The work of translating the Bible, which might well occupy a whole life, he completed from 1521 to 1534, and thus rendered his name immortal. He gave advice and assistance wherever it was needed; he interested himself for every indigent person who applied to him, and devoted himself, with his whole soul, to the pleasures of society. In company he was always lively, and abounded in sallies of wit and good humor, (preserved in his *Tischreden*, [Table Talk;]) he was temperate in his enjoyments. Luther was no stranger to the elegant arts. His excellent hymns are well known. His fondness for music too, was such, that as often as circumstances permitted, he

would relax his mind with singing, and playing on the flute and lute. But few men are equal to such excessive labor, and with a weaker constitution, such a constant round of action and vicissitude and toil, would have overcome the great reformer. Just before his last journey to Eisleben, where he was summoned by the counts of Mansfield to settle a dispute, he wrote in a letter to a friend, the following description of his condition: "Aged, worn out, weary, spiritless, and now blind of one eye, I long for a little rest and quietness; yet I have as much to do in writing and preaching and acting, as if I had never written, or preached, or acted. I am weary of the world, and the world is weary of me; the parting will be easy, like that of the guest leaving the inn; I pray only that God will be generous to me in my last hour, and I shall quit the world without reluctance." He wrote this in January, 1546, and on the 18th of the succeeding February, he died at Eisleben, and was buried in the castle church at Wittenburg. He left a wife whom he tenderly loved, and two children, (two others having previously died,) in straightened circumstances. His wife died in 1552. The male line of his posterity became extinct in Martin Gotlieb Luther, who was a counsellor at law, and died at Dresden, in 1757. Luther's complete works appeared in 1826, at Erlangen, in 60 vols. Five different collections of his writings were published earlier, of which the most complete is that by Walch, (24 vols. quarto.)

MISCELLANEOUS.

An Extract from an address on Music, recently delivered in the Richmond Street Church, Providence, R. I., by G. W. Lucas:

Young Ladies, it is your privilege to possess, in a pre-eminent degree, the most heart-touching tones of the human voice. The finest sensibilities of human nature, the softer passions, and the most subduing and soothing breathings of the soul, are peculiarly yours. Cultivate, then, your sweet voices, and let sacred songs become the life and delight of your social intercourse, and you will do more to banish from society the fashionable vices of the present day, than any thing else beside. Let moral and sacred music be heard in your little circles and parties of pleasure, and you will exert a most potent and happy influence over your associates. The breath of intemperance could not endure such pure breathings of the soul. The lips polluted with profanity, could find no place in such society. Every young man would feel, that in order to participate in the enjoyments of such intercourse, the taste must be refined and the heart improved. O that all our young ladies would consider the mighty moral power with which God has endowed them—that they would cultivate their voices, and by the enchantments of sweet music, stay the progress of vice throughout our land. Their sweet enchanting strains might allure the youthful inebriate, not yet lost to all good influences, from the haunts of destruction—awaken the profane swearer to a sense of his shame and folly, and restrain the sabbath breaker from desecrating that holy day.

SINGING SCHOOLS DOWN EAST. A singing master, down East has adopted a very ingenious plan for filling up his school. His terms are, for gentlemen, \$2 per course of twenty-four lessons—*Ladies, gratis.* The cute Yankee probably thinks that the *bees* will gather where the *flowers* are.

SINGING SCHOOLS, will be quite abundant the present winter, we think more so than the last season.